The Sammelband Flyleaf

N° 7 - 9 JULY 2025

Nicosia Colloquium

The next Sammelband 15-16 event entitled *The Sammelband and Instruction* will be held in Nicosia from 19 to 21 November 2025. The organisers have been careful to select proposals on volumes featuring a wide range of different themes which could all be used for practical learning as well as case studies from a variety of centres of publication and binding. Classical textbooks and schoolbooks will be the focus of some papers, but a whole session will be devoted to medical editions in very different contexts. Scientific works will also be represented as will religious texts. Overall, there will be fourteen papers presented over five sessions on the first two days, with significant time alloted to work with books from the university library. This will comprise an overview of the diverse set of contemporary bindings preserved in the heritage collection, as well as a traditional hands-on session. A full programme will be circulated in the next issue of the *Sammelband Flyleaf*.

Rome Colloquium

The first event of 2026 will take place in Rome from 29 to 30 April. This two-day event will be devoted to a new, specific topic: *Sammelbände and the Preservation of Popular Print in and from Italian Contexts (circa 1470–1650)*. The colloquium will be organised by Rozanne Versendaal (Utrecht University) at the *Royal Netherlands Institute in Rome* (KNIR), in close collaboration with members of the *Sammelband 15-16* research group.

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Report on the San Daniele Conference

In uno volumine – in one and the same volume, the essential condition of existence for any miscellany – was the title of the 12th meeting (or a round dozen) of the Sammelband 15-16 network, organised by Ester Camilla Peric and Neil Harris (University of Udine). Held in the splendid setting of the Biblioteca Guarneriana in San Daniele del Friuli from 10-12 April 2025, the event focused on individual Renaissance Sammelbände and intriguing case studies. Rather than arranging papers thematically, chronologically or geographically – especially given their varied nature – the organisers sought to mix different case studies in order to facilitate comparative approaches.

The meeting opened with a short visit to the Guarneriana library conducted by its director, Sabina Francescatto. She outlined for the benefit of the participants the history of the library, originally formed with the collections of the humanist Guarnerio d'Artegna (1410-1466) and the archbishop and literary historian, Giusto Fontanini (1666-1736). Today the main room serves also as the municipal council chamber, while the building was damaged, like much else, in the double earthquake of 1976; in the neighbouring room, a large part of Fontanini's own collection is still kept on the original Eighteenth-century wooden bookcases under the portrait of the archbishop himself, and it was also possible to admire a couple of manuscripts from the collection of Guarnerio d'Artegna, which were put on display.

The first session, chaired by Malcolm Walsby, featured Iain Fenlon presenting a previously unrecorded Sammelband of music partbooks by Francisco Guerrero and Juan Vasquez, printed in Seville and Osuna. Provenance evidence suggests that it was probably assembled in Seville by a local collector and was later part of the library of the Dukes of Medinaceli. Olga Gkiouleka followed with a study of a Sammelband of sixteenth-century Spanish editions offering a glimpse into the study and teaching of Greek in Barcelona.

The second morning session, chaired by Ester Camilla Peric, continued with Anna Katharina Richter's discussion of the earliest readership of the Scandinavian Griselda, as revealed by a multilingual manuscript now in Linköping City Library. Simona Inserra presented a curious Seventeenth-century Sammelband from Montecassino library, packed with unique items and a wide variety of texts. Jorge Fragua Valdivieso rounded out the session with a close material and historical analysis of a copy held in the Escorial Library of the Reformed Missal printed by Christopher Plantin in 1572, reflecting on its early diffusion and reception.

The afternoon session, chaired by Katell Lavéant, began with Sabrina Minuzzi's plunge into three Sammelbände from the Biblioteca Marciana in Venice. Her accurate investigation demonstrated how material and documentary evidence – like coloured edges and inventory numbers – can help reconstruct dismantled volumes. Nicholas Pickwoad followed with the story of a hybrid Sammelband, containing one incunable and five manuscripts, now at Blicking Hall (Norfolk), but originally from the convent of Campus Regis, near Delft. Justine Andrieux then explored 16th-century medical debates and their reception via a Sammelband from the Bibliothèque municipale in Lyon, where texts presenting opposite views coexist. The day was closed with Neil Harris presenting on a remarkable early 16th-century miscellany of rare English and Continental religious imprints, discovered through a chance encounter with an early Quaritch catalogue and now in the British Library. His paper underscored once again how and why the antiquarian book trade remains a major source of information for reconstructing the history of Sammelbände.

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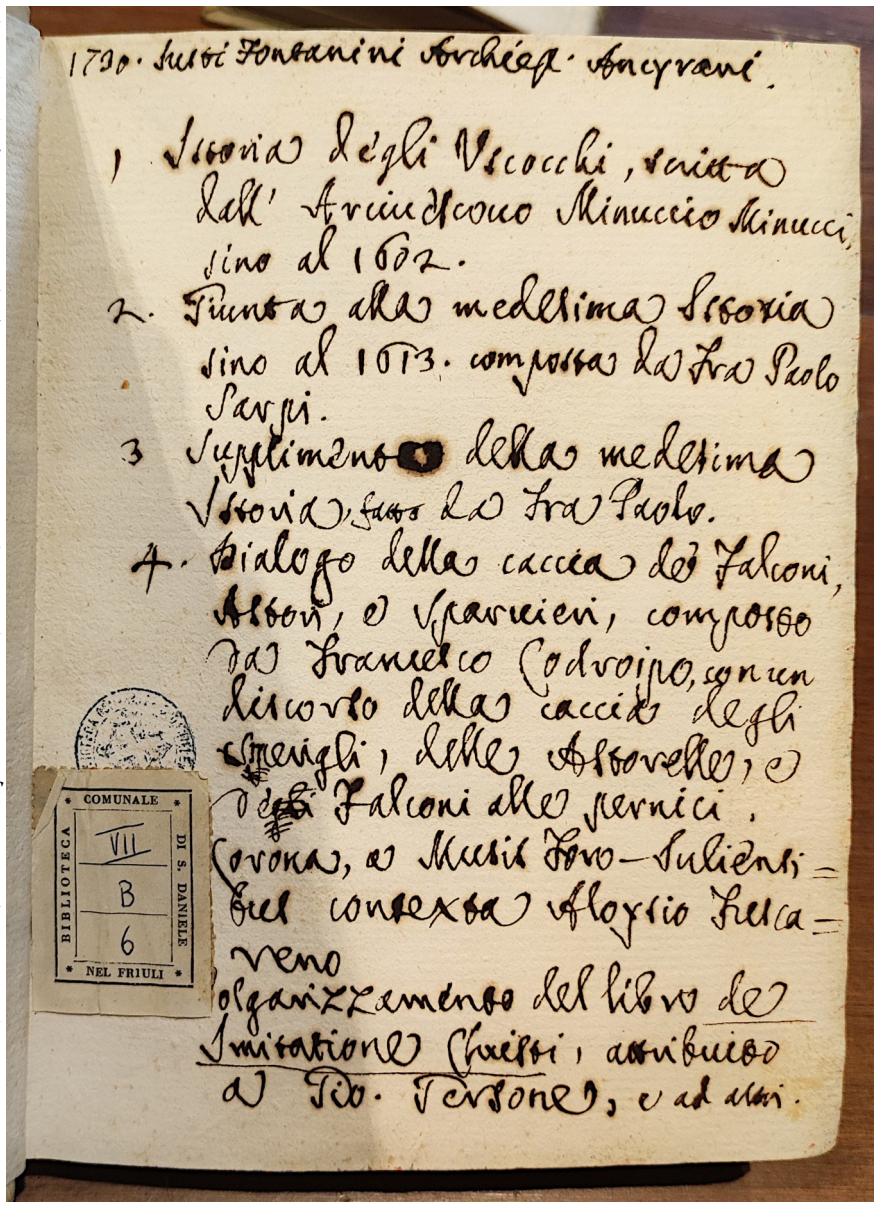
The second day (11 April) opened with a session chaired by Matilde Malaspina, hosting two papers on early modern music: Laurent Guillo discussed the practice of music printing in partbooks, its relation to the constitution of Sammelbände and its ultimate link to their preservation, by presenting a musical Sammelband held today at the British Library, but originally bound in Antwerp around 1560. Shanti Graheli investigated the circulation and consumption of Italian printed music in Sixteenth-century France through a Sammelband preserved at the Bibliothèque Mazarine in Paris – a set of Venetian partbooks printed between 1552 and 1566 and bound in Paris not long after. Rozanne Versendaal and Pauline Bobichon looked at another Sammelband in the same library, an intriguing collection of multilingual titles published in Antwerp between 1548 and 1552. Their paper reflected on the practice of bringing together multilingual texts in one binding, despite the differences in content.

The next session, chaired by Patrizia Bertini Malgarini, began with Elena Fogolin's exploration of Roman incunabula and their circulation. Using a Sammelband from the Württembergische Landesbibliothek in Stuttgart and other examples, she traced early German binding and provenances, proving the early diffusion of Roman imprints in this area. As Claudia Giordano was unable to attend the conference, Bart Jaski delivered the final paper of the day, focusing on a convolute held at Utrecht University Library, containing nine editions printed in Cologne in the early 1470s, once owned by the Carthusians of Utrecht.

The afternoon of Friday 11 April was devoted to a hands-on workshop on Sammelbände kept in the Biblioteca Guarneriana. As is now tradition, the participants were divided into small groups and received a random selection of volumes, which they duly analysed, seeking information about the history of the same, and above all why these titles were brought to-


1730. Giusti Fontanini Archiep. Ancyrani.
1. Istoria degli Uscocchi, scritta dall' Arcivescovo Minuccio Minucci, sino al 1602.
2. Giunta alla medesima Istoria sino al 1613. composta da Fra Paolo Sarpi.
3 Supplimento della medesima Istoria, fatto da Fra Paolo.
4. Dialogo della caccia de' Falconi, Astori, e Sparvieri, composto da Francesco Sodrigo, con un discorso della caccia degli Smerigli, delle Astorelle, e de' Falconi alle pernici.
Corona, e Musis Joro-Juliensi = Duel consexa Gloxrio Fulca = veno
Organizzamento del libro de' Imitatione Christi, attribuito a Gio. Gersone, e ad altri.
BIBLIOTECA COMUNALE DI S. DANIELE NEL FRIULI
VII
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6

Annotations made by the archbishop and literary historian, Giusto Fontanini (1666-1736), listing the items in one of his Sammelbände

gether in this form and their subsequent history. Many of the selected volumes came from Fontanini's collection, offering valuable insights into his collecting habits – such as his tendency to arrange miscellanies according to thematic criteria – as well as glimpses into the earlier circulation of books he owned.

Saturday morning was dedicated to the business meeting of the Sammelband 15-16 research group, followed by the presentation of the recently published volume *Perdite e sopravvivenze del libro antico* (see Flyleaf n° 5). The event concluded with a presentation of an ongoing project of the *Dipartimento di Studi Umanistici e del Patrimonio Culturale* of the University of Udine, introduced by Ester Camilla Peric and Neil Harris. The initiative focuses on cataloguing incunabula in Friuli, with the first volume (*Incunaboli a Udine*) set to be published soon.

Alongside the rich scholarly discussions, the conference offered plenty of convivial moments. Participants were treated to the warm hospitality of San Daniele and had the chance to enjoy the regions excellent food (above all, the wonderful ham) and wine a key ingredient in any successful academic encounter. As well as to all those who took part and who made this such a lively and enjoyable meeting, we are deeply grateful to the *Comune* of San Daniele, through the *Biblioteca Guarneriana*, and the *Dipartimento di studi umanistici e del patrimonio culturale* of the University of Udine for their generous financial and logistic support.

Incunaboli a Udine
In uno volumine
San Daniele, 12 aprile 2025
Neil Harris, Ester Camilla Peric – Università degli Studi di Udine
UNIVERSITÀ DEGLI STUDI DI UDINE

Presentation of the on-going project to describe the incunabula preserved in Udine—'Incunaboli a Udine'

Ester Camila Peric, Sapienza Università di Roma

A Sammelband Bibliography

New entries

Adair, Michael. 'Sammelbände: The Many Anthologies of Early Print'. *Provenance and Preservation,* 3 (2022).

« This article looks at the nature of Sammelbände incunabula through the prism of a volume preserved at Portland State University Library. It suggests that their analysis needs to be seen in the context of the arrival of print with its impact on changing readership patterns, and the expanding book trade of the first decades of print. The author bases his analysis on a fifteenth-century Sammelband containing a copy of Werner Rolewinck's *Fasciculus temporum* and of the *Malleus Maleficarum*. He picks up on Gillespie's distinction between 'trade' and 'nonce' Sammelbände but tellingly cannot determine if the PSU copy is one or the other. He compares the Portland volume with incunabula copies of the two editions preserved elsewhere and looks to determine why the two works are associated in different Sammelbände. »

Adams, Robyn, and Louisiane Ferlier. 'Building a Library Without Walls: The Early Years of the Bodleian Library'. In *Libraries, Books, and Collectors of Texts, 1600-1900*, edited by Annika Bautz and James Gregory, London: Routledge, 2018, p. 11–27.

« This article exposes the administrative and social processes involved in reforming the Bodleian library between 1605, when the first printed catalogue was published, and the catalogue of 1620. As part of this process, it refers to the formation of coherent Sammelbände by Bodley and James. »

Armstrong, Guyda. 'Print, Paratext, and a Seventeenth Century Sammelband: Boccaccio's *Ninfale Fiesolano* in English Translation'. In *Renaissance Cultural Crossroads. Translation, Print and Culture in Britain, 1473-1640*, edited by Sara K. Barker and Brenda M. Hosington, Leiden: Brill, 2013, p. 79–99.

« This essay analyses the sole surviving copy of Boccaccio's *Ninfale Fiesolano* in English translation, which was included in a Sammelband with six other popular romances, namely 'Pheander, The Maiden Knight', 'Fragosa & his 3 Sons', 'Ornatus & Artesia'; 'Titana & Theseus', 'Dorastus & Fawnia', and 'Cleocryton & Cloriana'. The Boccaccio is the only work to have been translated from another language in the volume, and is inserted after all the others. The author suggests that the Sammelband can be seen as an example of what she characterises as a primary artefact of early

modern editorial and reading practices. She speculates on the compositional criteria which govern and may explain the creation of the Sammelband. She also looks to determine what the presence of this Boccaccio alongside the other anglophone works tells us about his evolving status in the English literary culture of the seventeenth century. »

Knight, Jeffrey Todd. ***Bound to Read. Compilations, Collections, and the Making of Renaissance Literature*****. Pennsylvania: University of Pennsylvania Press, 2013.**

« Knight adopts a literary approach to the compilation of texts within single volumes, looking in particular at Renaissance conceptions of imaginative writing and their materiality. He describes the binding together of different types of works such as handwritten sonnets alongside published poetry, or fiction with religious and political works. He concentrates almost exclusively on copies of editions of great literary figures such as Shakespeare, Spenser and Montaigne. The monograph emphasises the changing nature of volumes over time, developing the idea of a custom made corpus. Knight underlines the dangers of their reorganisation in more modern institutional contexts and how the original contexts have been methodically transformed. This leads him to open with an initial chapter devoted to book curatorship in libraries and to develop the idea of looking at material intertextuality over the centuries –including the current conservation practices of early printed volumes. »

Wawrzyniak, Natalia. 'Toucher pour comprendre. Comprendre sans toucher. Collections et lectures des libelles du XVIe siècle à l'âge de la dématérialisation'. ***Réforme, Humanisme, Renaissance,*** **88 (2019): 181–206.**

« This article analyses the impact of the digitisation of sixteenth-century French political pamphlets within the context of Brigham Young University Library. It highlights the change in status of these short publications, which were once neglected but are now regarded as a valuable cultural heritage. The author emphasises that many Sammelbände were dismembered in the nineteenth century, something she links to the point that the contents were held in low esteem. She regrets the fact that catalogues give little or no information on surviving Sammelbände within the collection. To show the importance of such volumes in order to undersand the circulation and provenance of texts, she analyses a volume of political imprints from the reign of Henry IV of France. This leads her to question the influence of digitisation on the reading and interpretation of these texts as this prevents a material approach of the books and the editions they contain. However, she suggests that this is, at least in part, counterbalanced by the fact that digistisation access gives greater prominence to the imprints. »

ROME COLLOQUIUM

29-30 April 2026

The Rome meeting will focus on the role of *Sammelbände* as sources for understanding the production, circulation and reception of early modern popular print, especially in and from Italian contexts. Bringing together international scholars and librarians working on early modern material bibliography, popular print culture, and book history, the meeting will examine *Sammelbände* not merely as accidental archives, but as purposeful constructions that shaped the transmission of popular texts. While individual ephemera can be extremely hard to trace, their presence in *Sammelbände* reveals clues about patterns of dissemination, reuse, and the perceived value of certain texts over time. That is, *Sammelbände* also challenge our conventional assumptions about popular print as mainly ephemeral and transient.

This conference on early modern popular print in Italy during the first two centuries of print will pay particular attention to Italian religious, festive, theatrical, and literary texts. These types of texts often resonate with performative activities held in and around Italian cities and could be sold and distributed by ambulant sellers right after a performance. Papers will also look atdifferent types of ephemeral print in Italian contexts, such as news pamphlets or advertisements, and

FVRIOSO ALLA BIRRESCA.
IL FINE.
La crudel Guerra, e terribil Rotta dello Scapigliato.
Gran Cavalier dell'Almanser della Rossa.
Il quale havendo preso tutti i Paladini di Francia, fu dipoi da Rinaldo che venne da Montalbano vestito con tutta la sua gente.
Con nuova aggionta.
VEro signor di tutto l'vniverso
che per salvarne volesti incarnare
per ricomperare il mondo ch'era perso
nella Vergine Madre singolare
però a giunte mano a te converso
che tanta grazia mi debba prestare
& tanto ingegno habbia mia memoria
ch'io dia principio à vna bella historia.
Nel tempo che Re Carlo Imperadore
regnava in Francia con sua baronia
si era infra pagani vn Almansore
che era signore di tutta la Rossia,
havea vna figliuola di splendore
che certo haveria tutta la Turchia
trovata non harria la più bella
Rosetta si chiamo per nome quella.

Sammelband with popular print in Italian, with annotations.
Rome, Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana, CORS 92 F 17.

will explore the lives and afterlives of these imprints in collected volumes. The colloquium will thus bring together members of the existing Sammelband 15-16 research network and new researchers working on popular print, fostering a dialogue across different specialisms. Although the geographical emphasis of the colloquium will be on northern and central Italy, comparative cases of *Sammelbände* from other European regions are welcome, particularly where they shed light on the collecting practices of small print, or on religious, festive and performance-related book culture. Interesting points of reference will therefore be popular print in the Low Countries, France and Germany, as popular print was probably produced, disseminated and consumed in similar ways as in Italy in the early modern period.

The Rome meeting will include a keynote lecture and paper presentations, a hands-on session with *Sammelbände* held in the KNIR's Special Collections, and an excursion to one of Rome's historic libraries. On the evening preceding the event, 28 April, a public keynote lecture will be held at the KNIR to open the meeting. Due to limited space at the venue, participation in the Rome event will be by invitation only. However, the keynote lecture will be open to all, and the plenary sessions of the meeting will be accessible online to a broader audience, allowing for a hybrid format. The full programme will be announced in autumn 2025.

Rozanne Versendaal, Utrecht University

Sammelbände in the collection of the Koninklijk Nederlands Instituut Rome *(KNIR).*

KNIR
KONINKLIJK NEDERLANDS
INSTITUUT ROME

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A short (and incomplete) glossary of the Sammelband

Some controlled vocabulary

Binding

For binding vocabulary, see the Ligatus 'Language of bindings'.

Book

When referring to Sammelbände, this word should only be used to describe the whole volume.

Contemporary binding

A binding which was created soon after the production of the latest constituent item of a volume.

Copy

An exemplar of a printed edition. A Sammelband is formed of different copies bound together.

Dismantling

The extraction and separation of the different constituent pieces of a Sammelband resulting to its destruction.

Ghost (edition)

An edition that does not exist but which has been created by a misleading or erroneous description in a catalogue or in an inventory.

Habitual couplings

The creation of Sammelbände by repeatedly associating the same texts and editions.

Hybrid Sammelband

A Sammelband formed by the association of one or more printed items to separately created manuscript items.

Interfoliated / Interleaved

A book which has been bound with additional blank leaves so that they alternate with the printed leaves to allow ample annotation.

Miscellany

A term often used in English to describe Sammelbände. As with the French word Recueil, its use is not recommended as it can lead to confusion: it is also ofttern used to describe editions formed by the association of different texts. See Sammelband and Sammeldruck.

Mutilated Sammelband

A Sammelband from which one or more items have been removed. See also Witness volume.

Printed vs published

The printing of an edition is the physical creation of printed sheets, whilst the publication of an edition refers to the process of its commercialisation.

Provenance

Verbal or non-verbal indications that enable scholars to recreate an item's previous location or earlier owners.

Reassembled Sammelband

A Sammelband that has been unbound and rebound, sometimes with a reordering of the different items it contains. See also Mutilated Sammelband.

Sammelband (plural Sammelbände)

A volume created by sewing together the gatherings of different editions or manuscript units that have, or could have, been created, sold, or preserved separately.

Sammeldruck

An edition formed by the association of different works by various authors. Unlike a Sammelband, such editions are conceived as single commercial units. See also Miscellany.

Terminus ante quem / terminus post quem

The expanse of time before, or after, a given date.

Unicum (plural: unica)

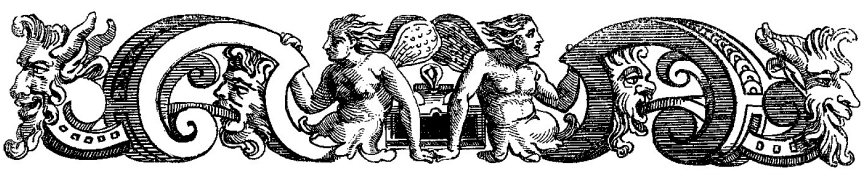
A printed edition that survives in a single known copy.

Volume

A physical entity generally covering everything that is encased in a single binding.

Witness volume / historical volume

A volume that once existed but which was later transformed or destroyed. See also Hybrid Sammelband and Mutilated Sammelband.



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Introducing project members
Anna-Katharina Richter

My name is Anna Katharina Richter, and I am Senior Teaching and Research Assistant in Scandinavian Studies at the German Department at the University of Zurich. I have a background in literary history, and since my PhD on sixteenth- and seventeenth-century fictional narratives in Denmark and Sweden, I have been drawn to early modern romances and the materiality of the surviving copies of these texts. The work as co-editor on a book on the Top Ten fictional narratives in early modern Europe (2023) as well as my current project on the dissemination of the *Amadis* romance in Scandinavia have increased my interest in early modern book culture, especially in the study of books as material objects, as artefacts with reading traces and as tools of communication between authors, printers, and readers over time and space.

To understand the great success and wide dissemination of fictional narratives and true "bestsellers" like *Apollonius of Tyre*, *Melusine*, or *Griseldis* in numerous European languages over a time span of several centuries, I think it is necessary – in addition to their undoubted literary qualities *per se* – to examine their contemporary framing and contextualisation more closely. To give just one example: several preserved copies of the German *Apollonius* edition printed in Augsburg in 1471 by Günther Zainer (GW 2273) are Sammelbände and, besides the *Apollonius* story, they contain (or, depending on library practices: contained) other narratives, but also chronicles and religious texts. A similar phenomenon can be shown for the German *Griseldis* tradition.

I am also fascinated by collections of early modern war-booty books in Sweden and especially by exploring book collections in Scandinavia, which belonged to members of the Danish and Swedish nobility, like the library of the Brahe and Bielke families at Skokloster Castle near Stockholm or the library owned by Hogenskild Bielke, now preserved at Uppsala University Library. What kind of books were purchased by Swedish noblemen (partwise also noblewomen), e.g. on their travels to the continent? How did they build up and organise their private libraries, and how were these col-

lections enlarged or dissolved in later decades? Why were certain titles bound together and passed on in the family?

The Sammelband 15-16 network is an extremely inspiring forum for me in deepening my knowledge of book history and finding answers to the aforementioned questions, and I think my contribution to the network is to bring Scandinavian books printed (in some cases also: written) in the fifteenth and sixteenth centuries into focus, and to open the view for the fascinating connections and networks between printers, readers, and book collectors on the continent and in Scandinavia.

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via the email address:
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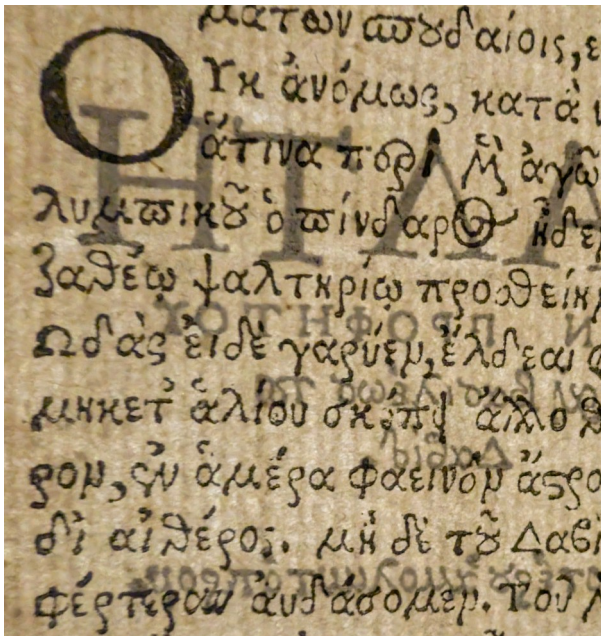
DATES OF FORTHCOMING EVENTS FOR YOUR DIARY

19-21 November 2025

The Sammelband and Instruction
University of Cyprus in Nicosia

29-30 April 2026

Sammelbände and the Preservation of Popular Print in Italy Koninklijk Nederlands Instituut Rome, Italy



SAMMELBAND 15-16

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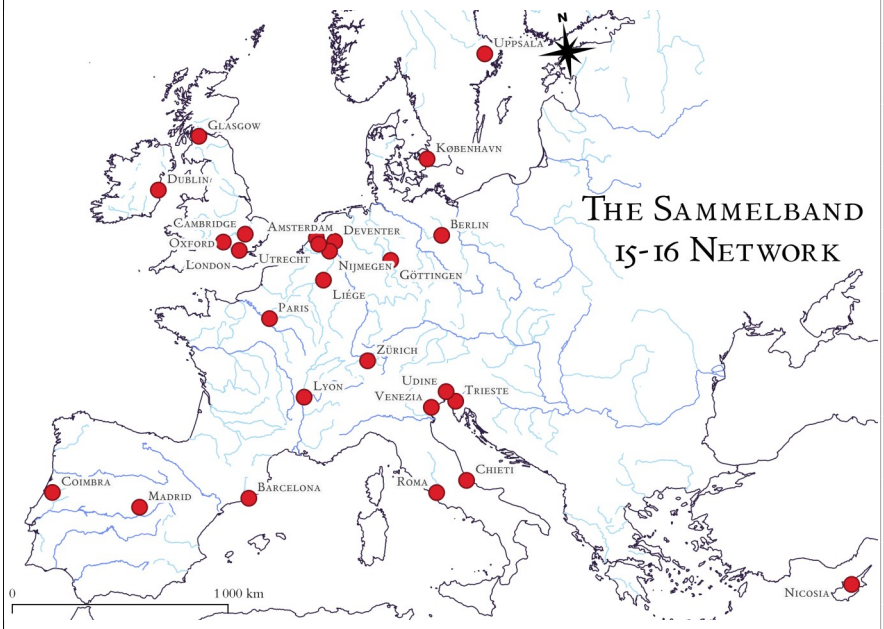
Sammelband 15-16 is a project that studies the creation and use of Sammelbände in fifteenth- and sixteenth-century Europe



THE SAMMELBAND 15-16 NETWORK

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